

# Contents of the Dead Man's Pocket

Jack Finney

## WORD STUDY

*Portable* is usually an adjective, meaning “able to be carried.” Here, in line 3, the word is a noun, naming a thing. Read on, and circle what *portable* refers to.

---

---

---

---

---

---

---

---

---

---

## SETTING

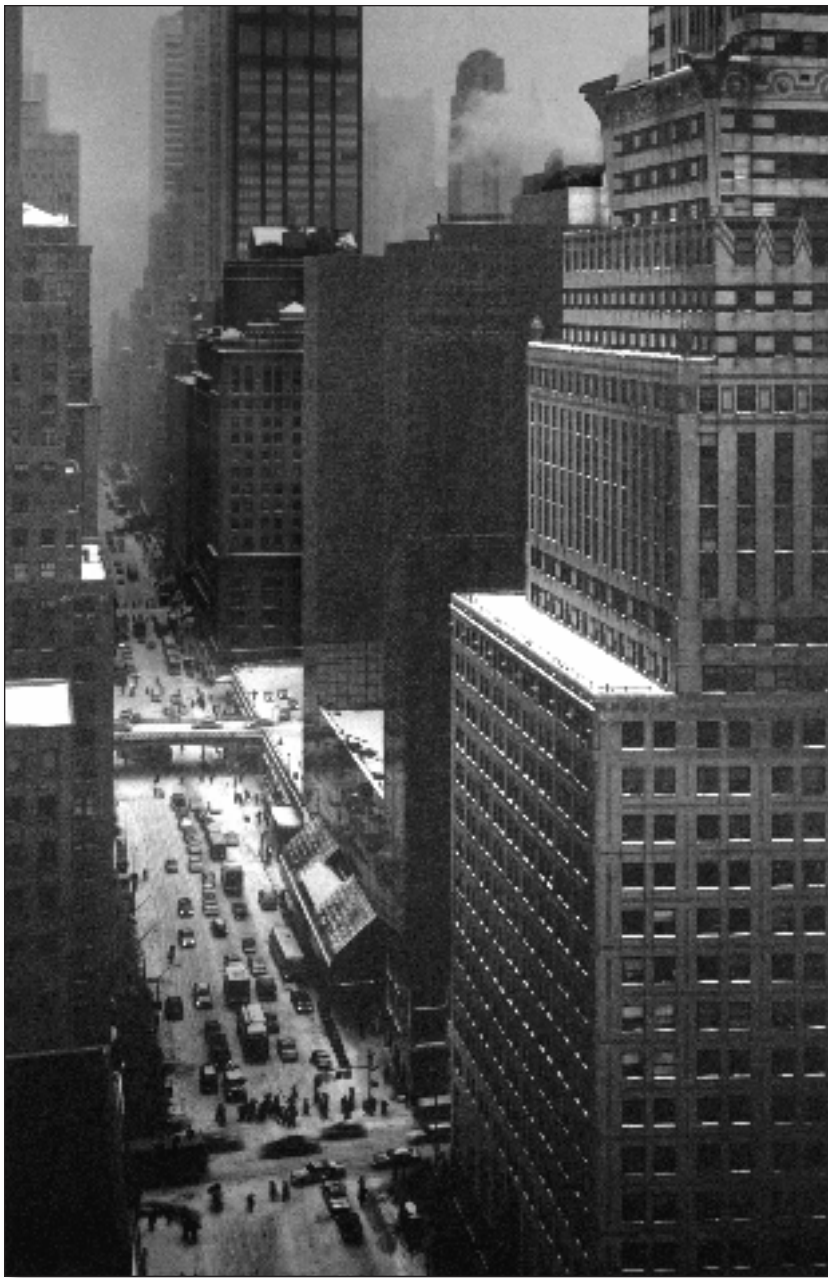
**Setting** is the time and place of a story. Underline the words in line 15 that tell how far above the street Tom’s apartment is.

At the little living-room desk Tom Benecke rolled two sheets of flimsy<sup>1</sup> and a heavier top sheet, carbon paper sandwiched between them, into his portable. *Interoffice Memo*, the top sheet was headed, and he typed tomorrow’s date just below this; then he glanced at a creased yellow sheet, covered with his own handwriting, beside the typewriter. “Hot in here,” he muttered to himself. Then, from the short hallway at his back, he heard the muffled clang of wire coat hangers in the bedroom closet, and at this reminder of what his wife was doing he thought: hot  
10 guilty conscience.

He got up, shoving his hands into the back pockets of his gray wash slacks, stepped to the living-room window beside the desk and stood breathing on the glass, watching the expanding circlet of mist, staring down through the autumn night at Lexington Avenue,<sup>2</sup> eleven stories below. He was a tall, lean, dark-haired young man in a pullover sweater, who looked as though he had played not football, probably, but basketball in college. Now he placed the heels of his hands against the top edge of the lower window frame and shoved upward. But as  
20 usual the window didn’t budge, and he had to lower his hands and then shoot them hard upward to jolt the window open a few inches. He dusted his hands, muttering.

1. **flimsy** *n.*: thin paper used for typing carbon copies. Before computers and copying machines, copies of business communications were made with carbon paper.
2. **Lexington Avenue**: one of the main streets in New York City.

“Contents of the Dead Man’s Pocket” by Jack Finney. Copyright © 1956 by Crowell-Collier Company; copyright renewed © 1984 by Jack Finney. Reprinted by permission of Don Congdon Associates, Inc.



## Notes

But still he didn't begin his work. He crossed the room to the hallway entrance and, leaning against the doorjamb, hands shoved into his back pockets again, he called, "Clare?" When his wife answered, he said, "Sure you don't mind going alone?"

"No." Her voice was muffled, and he knew her head and shoulders were in the bedroom closet. Then the tap of her high heels sounded on the wood floor, and she appeared at the end of the little hallway, wearing a slip, both hands raised to one ear,

30

### INFER

Circle the words in lines 35–36 that tell why Tom is staying home. What do his words tell you about what Tom values most at the beginning of the story?

---

---

---

---

---

### CONFLICT

Underline the phrase in lines 50–53 that tells what Tom is *tempted* to do. Circle the sentence that tells what he “very much wanted” to do. How does Tom resolve this **internal conflict**?

---

---

---

---

---

---

---

---

---

clipping on an earring. She smiled at him—a slender, very pretty girl with light brown, almost blond, hair—her prettiness emphasized by the pleasant nature that showed in her face. “It’s just that I hate you to miss this movie; you wanted to see it, too.”

“Yeah, I know.” He ran his fingers through his hair. “Got to get this done, though.”

She nodded, accepting this. Then, glancing at the desk across the living room, she said, “You work too much, though, Tom—and too hard.”

40 He smiled. “You won’t mind, though, will you, when the money comes rolling in and I’m known as the Boy Wizard of Wholesale Groceries?”

“I guess not.” She smiled and turned back toward the bedroom.

At his desk again, Tom lighted a cigarette; then a few moments later, as Clare appeared, dressed and ready to leave, he set it on the rim of the ashtray. “Just after seven,” she said. “I can make the beginning of the first feature.”

50 He walked to the front-door closet to help her on with her coat. He kissed her then and, for an instant, holding her close, smelling the perfume she had used, he was tempted to go with her; it was not actually true that he had to work tonight, though he very much wanted to. This was his own project, unannounced as yet in his office, and it could be postponed. But then they won’t see it till Monday, he thought once again, and if I give it to the boss tomorrow he might read it over the weekend . . . “Have a good time,” he said aloud. He gave his wife a little swat and opened the door for her, feeling the air from the building hallway, smelling faintly of floor wax, stream gently past his face.

60 He watched her walk down the hall, flicked a hand in response as she waved, and then he started to close the door, but it resisted for a moment. As the door opening narrowed, the current of warm air from the hallway, channeled through this

smaller opening now, suddenly rushed past him with accelerated force. Behind him he heard the slap of the window curtains against the wall and the sound of paper fluttering from his desk, and he had to push to close the door.

Turning, he saw a sheet of white paper drifting to the floor in a series of arcs, and another sheet, yellow, moving toward the  
70 window, caught in the dying current flowing through the narrow opening. As he watched, the paper struck the bottom edge of the window and hung there for an instant, plastered against the glass and wood. Then as the moving air stilled completely, the curtains swinging back from the wall to hang free again, he saw the yellow sheet drop to the window ledge and slide over out of sight.

He ran across the room, grasped the bottom of the window and tugged, staring through the glass. He saw the yellow sheet, dimly now in the darkness outside, lying on the ornamental  
80 ledge a yard below the window. Even as he watched, it was moving, scraping slowly along the ledge, pushed by the breeze that pressed steadily against the building wall. He heaved on the window with all his strength, and it shot open with a bang, the window weight rattling in the casing. But the paper was past his reach and, leaning out into the night, he watched it scud<sup>3</sup> steadily along the ledge to the south, half plastered against the building wall. Above the muffled sound of the street traffic far below, he could hear the dry scrape of its movement, like a leaf on the pavement.

90 The living room of the next apartment to the south projected a yard or more further out toward the street than this one; because of this the Beneckes paid seven and a half dollars less rent than their neighbors. And now the yellow sheet, sliding along the stone ledge, nearly invisible in the night, was stopped by the projecting blank wall of the next apartment. It lay motionless then, in the corner formed by the two walls a good five yards away, pressed firmly against the ornate corner

IDENTIFY  
CAUSE & EFFECT

Pause at line 76. What happens when the wind rushes through the apartment?

---

---

---

---

---

---

---

---

---

---

WORD STUDY

Circle the **prefix** in the word *invisible* (line 94). What does the prefix mean? What does *invisible* mean?

---

---

---

---

---

---

---

---

---

---

3. **scud** v.: glide or move swiftly.

## VOCABULARY

**projection** (prō-jek'shən) *n.*: something that juts out from a surface.

*Pro-* is a Latin prefix meaning "forward"; the root *-ject-* means "throw" or "thrust."

**discarding** (dis·kărd'in) v.  
used as *adj.*: abandoning;  
getting rid of.

## IDENTIFY

Pause at line 124. Why is the yellow paper so important to Tom? Underline the details that tell you why.

## PREDICT

After reading lines 125–141, what do you predict Tom will do?

[illegible]

ornament of the ledge by the breeze that moved past Tom Benecke's face.

100 He knelt at the window and stared at the yellow paper for a full minute or more, waiting for it to move, to slide off the ledge and fall, hoping he could follow its course to the street, and then hurry down in the elevator and retrieve it. But it didn't move, and then he saw that the paper was caught firmly between a **projection** of the convoluted<sup>4</sup> corner ornament and the ledge. He thought about the poker from the fireplace, then the broom, then the mop—**discarding** each thought as it occurred to him. There was nothing in the apartment long enough to reach that paper.

110 It was hard for him to understand that he actually had to  
abandon it—it was ridiculous—and he began to curse. Of all the  
papers on his desk, why did it have to be this one in particular!  
On four long Saturday afternoons he had stood in supermarkets,  
counting the people who passed certain displays, and the results  
were scribbled on that yellow sheet. From stacks of trade publi-  
cations, gone over page by page in snatched half hours at work  
and during evenings at home, he had copied facts, quotations,  
and figures onto that sheet. And he had carried it with him to  
the Public Library on Fifth Avenue, where he'd spent a dozen  
120 lunch hours and early evenings adding more. All were needed to  
support and lend authority to his idea for a new grocery-store  
display method; without them his idea was a mere opinion. And  
there they all lay, in his own improvised shorthand—countless  
hours of work—out there on the ledge.

For many seconds he believed he was going to abandon the yellow sheet, that there was nothing else to do. The work could be duplicated. But it would take two months, and the time to present this idea was *now*, for use in the spring displays. He struck his fist on the window ledge. Then he shrugged. Even though his  
130 plan was adopted, he told himself, it wouldn't bring him a raise

4. **convoluted** (kän'və·loo't'id) *adj.*: intricate; coiled.





in pay—not immediately, anyway, or as a direct result. It won’t bring me a promotion either, he argued—not of itself.

But just the same—and he couldn’t escape the thought—this and other independent projects, some already done and others planned for the future, would gradually mark him out from the score of other young men in his company. They were the way to change from a name on the payroll to a name in the minds of the company officials. They were the beginning of the long, long climb to where he was determined to be—at the very top. And he knew he was going out there in the darkness, after the yellow sheet fifteen feet beyond his reach.

By a kind of instinct, he instantly began making his intention acceptable to himself by laughing at it. The mental picture of himself sidling along the ledge outside was absurd—it was actually comical—and he smiled. He imagined himself describing it; it would make a good story at the office and, it occurred

## Notes

### INFER

Re-read lines 133–141. What can you infer about Tom by his thoughts?

## VOCABULARY

### confirmation

(kän'fər-mā'shən) *n.*: proof.

*Confirmation* comes from the Latin word *firmus*, meaning "strong." What other English words are from this root?

---

---

## CLARIFY

Pause at line 176, and consider what has happened so far. In your own words, explain why Tom decides to go out on the ledge.

---

---

---

---

---

## SETTING

Circle the words in lines 177–180 that describe the second setting in the story. How does the new setting increase the suspense?

---

---

---

---

---

to him, would add a special interest and importance to his memorandum, which would do it no harm at all.

150 To simply go out and get his paper was an easy task—he could be back here with it in less than two minutes—and he knew he wasn't deceiving himself. The ledge, he saw, measuring it with his eye, was about as wide as the length of his shoe, and perfectly flat. And every fifth row of brick in the face of the building, he remembered—leaning out, he verified this—was indented half an inch, enough for the tips of his fingers, enough to maintain balance easily. It occurred to him that if this ledge and wall were only a yard aboveground—as he knelt at the window staring out, this thought was the final **confirmation** of his intention—he could move along the ledge indefinitely.

160 On a sudden impulse, he got to his feet, walked to the front closet, and took out an old tweed jacket; it would be cold outside. He put it on and buttoned it as he crossed the room rapidly toward the open window. In the back of his mind he knew he'd better hurry and get this over with before he thought too much, and at the window he didn't allow himself to hesitate.

170 He swung a leg over the sill, then felt for and found the ledge a yard below the window with his foot. Gripping the bottom of the window frame very tightly and carefully, he slowly ducked his head under it, feeling on his face the sudden change from the warm air of the room to the chill outside. With infinite care he brought out his other leg, his mind concentrating on what he was doing. Then he slowly stood erect. Most of the putty, dried out and brittle, had dropped off the bottom edging of the window frame, he found, and the flat wooden edging provided a good gripping surface, a half inch or more deep, for the tips of his fingers.

180 Now, balanced easily and firmly, he stood on the ledge outside in the slight, chill breeze, eleven stories above the street, staring into his own lighted apartment, odd and different-seeming now.





## WORD STUDY

You may know the term *trough* (trôf), meaning “a long, open container for pigs’ food.” In this context, however, *trough* (line 216) means “groove” or “long indentation.”

## IDENTIFY CAUSE & EFFECT

In lines 224–230, underline the words that tell why Tom’s fear suddenly increases.

## IDENTIFY CAUSE & EFFECT

Lines 241–247 tell about three events—one is a cause; the others are effects. Circle the cause, and underline the effects.

---

---

---

---

---

---

---

---

---

---

lowered first one hand, then the other, perhaps a foot farther down, to the next indentation in the rows of bricks.

Very slowly, sliding his forehead down the trough of the brick corner and bending his knees, he lowered his body toward the paper lying between his outstretched feet. Again he lowered his fingerholds another foot and bent his knees still more, thigh  
220 muscles taut, his forehead sliding and bumping down the brick V. Half squatting now, he dropped his left hand to the next indentation and then slowly reached with his right hand toward the paper between his feet.

He couldn’t quite touch it, and his knees now were pressed against the wall; he could bend them no farther. But by ducking his head another inch lower, the top of his head now pressed against the bricks, he lowered his right shoulder and his fingers had the paper by a corner, pulling it loose. At the same instant he saw, between his legs and far below, Lexington Avenue  
230 stretched out for miles ahead.

He saw, in that instant, the Loew’s theater sign, blocks ahead past Fiftieth Street; the miles of traffic signals, all green now; the lights of cars and street lamps; countless neon signs; and the moving black dots of people. And a violent, instantaneous explosion of absolute terror roared through him. For a motionless instant he saw himself externally—bent practically double, balanced on this narrow ledge, nearly half his body projecting out above the street far below—and he began to tremble violently, panic flaring through his mind and muscles,  
240 and he felt the blood rush from the surface of his skin.

In the fractional moment before horror paralyzed him, as he stared between his legs at that terrible length of street far beneath him, a fragment of his mind raised his body in a spasmodic jerk to an upright position again, but so violently that his head scraped hard against the wall, bouncing off it, and his body swayed outward to the knife-edge of balance, and he very nearly plunged backward and fell. Then he was leaning far into

the corner again, squeezing and pushing into it, not only his face but his chest and stomach, his back arching; and his fingertips  
250 clung with all the pressure of his pulling arms to the shoulder-high half-inch indentation in the bricks.

He was more than trembling now; his whole body was racked with a violent shuddering beyond control, his eyes squeezed so tightly shut it was painful, though he was past awareness of that. His teeth were exposed in a frozen grimace, the strength draining like water from his knees and calves. It was extremely likely, he knew, that he would faint, slump down along the wall, his face scraping, and then drop backward, a limp weight, out into nothing. And to save his life he concentrated on  
260 holding on to consciousness, drawing deliberate deep breaths of cold air into his lungs, fighting to keep his senses aware.

Then he knew that he would not faint, but he could not stop shaking nor open his eyes. He stood where he was, breathing deeply, trying to hold back the terror of the glimpse he had had of what lay below him; and he knew he had made a mistake in not making himself stare down at the street, getting used to it and accepting it, when he had first stepped out onto the ledge.

It was impossible to walk back. He simply could not do it. He couldn't bring himself to make the slightest movement. The  
270 strength was gone from his legs; his shivering hands—numb, cold, and desperately rigid—had lost all deftness;<sup>6</sup> his easy ability to move and balance was gone. Within a step or two, if he tried to move, he knew that he would stumble clumsily and fall.

Seconds passed, with the chill faint wind pressing the side of his face, and he could hear the toned-down volume of the street traffic far beneath him. Again and again it slowed and then stopped, almost to silence; then presently, even this high, he would hear the click of the traffic signals and the subdued roar of the cars starting up again. During a lull in the street sounds,  
280 he called out. Then he was shouting "*Help!*" so loudly it rasped his throat. But he felt the steady pressure of the wind, moving

#### WORD STUDY

Circle the **prefix** in *impossible* (line 268). What word is the prefix attached to? How does the prefix change the word's meaning?

---

---

---

---

---

---

---

---

#### PREDICT

Pause at line 273. Do you **predict** that Tom will make it to safety? Why or why not?

---

---

---

---

---

---

---

---

6. **deftness** *n.*: skillfulness; coordination.

## Notes

### VOCABULARY

**exhalation** (eks'hə-lā'shən) *n.*: something breathed out; breath.

Change *exhalation* to its opposite by changing the prefix.

**imperceptibly** (im'pər-sep'tə-blē) *adv.*: in such a slight way as to be almost unnoticeable.

Change *imperceptibly* to its opposite by dropping the prefix.

between his face and the blank wall, snatch up his cries as he uttered them, and he knew they must sound directionless and distant. And he remembered how habitually, here in New York, he himself heard and ignored shouts in the night. If anyone heard him, there was no sign of it, and presently Tom Benecke knew he had to try moving; there was nothing else he could do.

290 Eyes squeezed shut, he watched scenes in his mind like scraps of motion-picture film—he could not stop them. He saw himself stumbling suddenly sideways as he crept along the ledge and saw his upper body arc outward, arms flailing. He saw a dangling shoestring caught between the ledge and the sole of his other shoe, saw a foot start to move, to be stopped with a jerk, and felt his balance leaving him. He saw himself falling with a terrible speed as his body revolved in the air, knees clutched tight to his chest, eyes squeezed shut, moaning softly.

300 Out of utter necessity, knowing that any of these thoughts might be reality in the very next seconds, he was slowly able to shut his mind against every thought but what he now began to do. With fear-soaked slowness, he slid his left foot an inch or two toward his own impossibly distant window. Then he slid the fingers of his shivering left hand a corresponding distance. For a moment he could not bring himself to lift his right foot from one ledge to the other; then he did it, and became aware of the harsh **exhalation** of air from his throat and realized that he was panting. As his right hand, then, began to slide along the brick edging, he was astonished to feel the yellow paper pressed to the bricks underneath his stiff fingers, and he uttered a terrible, abrupt bark that might have been a laugh or a moan. He opened  
310 his mouth and took the paper in his teeth, pulling it out from under his fingers.

By a kind of trick—by concentrating his entire mind on first his left foot, then his left hand, then the other foot, then the other hand—he was able to move, almost **imperceptibly**, trembling steadily, very nearly without thought. But he could feel the terrible strength of the pent-up horror on just the other



side of the flimsy barrier he had erected in his mind; and he knew that if it broke through he would lose this thin, artificial control of his body.

320

During one slow step he tried keeping his eyes closed; it made him feel safer, shutting him off a little from the fearful reality of where he was. Then a sudden rush of giddiness swept over him, and he had to open his eyes wide, staring sideways at the cold rough brick and angled lines of mortar, his cheek tight against the building. He kept his eyes open then, knowing that if he once let them flick outward, to stare for an instant at the lighted windows across the street, he would be past help.

330

He didn't know how many dozens of tiny sidling steps he had taken, his chest, belly, and face pressed to the wall; but he knew the slender hold he was keeping on his mind and body was going to break. He had a sudden mental picture of his apartment on just the other side of this wall—warm, cheerful, incredibly spacious. And he saw himself striding through it, lying down on the floor on his back, arms spread wide, reveling<sup>7</sup> in its unbelievable security. The impossible remoteness of this

## Notes

### INTERPRET

Pause at line 319. What sort of **conflict** is Tom facing? Is it an **internal** or **external** conflict?

### IDENTIFY CAUSE & EFFECT

Re-read lines 320–325. Circle what Tom tries to do as he walks the ledge. Then, underline two immediate effects of that action.

7. **reveling** (rev'əl-in) v. used as *adj.*: taking great pleasure or delight.

**IDENTIFY  
CAUSE & EFFECT**

What causes the “barrier” to break (lines 337–339)?

---

---

---

---

---

---

---

---

**CLARIFY**

Re-read lines 340–354. What is the “sheer emptiness” Tom encounters? Explain what happens next.

---

---

---

---

---

---

---

---

**FLUENCY**

Read the boxed passage aloud twice. On your second read, focus on your pacing and delivery.

utter safety, the contrast between it and where he now stood, was more than he could bear. And the barrier broke then, and the fear of the awful height he stood on coursed through his nerves and muscles.

340

A fraction of his mind knew he was going to fall, and he began taking rapid blind steps with no feeling of what he was doing, sidling with a clumsy desperate swiftness, fingers scrabbling along the brick, almost hopelessly resigned to the sudden backward pull and swift motion outward and down. Then his moving left hand slid onto not brick but sheer emptiness, an impossible gap in the face of the wall, and he stumbled.

350

His right foot smashed into his left anklebone; he staggered sideways, began falling, and the claw of his hand cracked against glass and wood, slid down it, and his fingertips were pressed hard on the puttyless edging of his window. His right hand smacked gropingly beside it as he fell to his knees; and, under the full weight and direct downward pull of his sagging body, the open window dropped shudderingly in its frame till it closed and his wrists struck the sill and were jarred off.

360

For a single moment he knelt, knee bones against stone on the very edge of the ledge, body swaying and touching nowhere else, fighting for balance. Then he lost it, his shoulders plunging backward, and he flung his arms forward, his hands smashing against the window casing on either side; and—his body moving backward—his fingers clutched the narrow wood stripping of the upper pane.

For an instant he hung suspended between balance and falling, his fingertips pressed onto the quarter-inch wood strips. Then, with utmost delicacy, with a focused concentration of all his senses, he increased even further the strain on his fingertips hooked to these slim edgings of wood. Elbows slowly bending, he began to draw the full weight of his upper body forward, knowing that the instant his fingers slipped off these quarter-inch strips he'd plunge backward and be falling. Elbows





## VOCABULARY

**rebounded** (ri-bound'id) v.:  
bounced back.

Circle the prefix in *rebounded*.  
What does the prefix mean?

## INTERPRET

Why does Tom have to keep  
his desire for security and  
relief "at bay," or in the  
background (lines 418–420)?

## PLOT

Tom is so close to safety, yet  
so far away. In lines 421–431,  
circle the three ways Tom  
tries to get into the room.

casing, he drew back his right hand, palm facing the glass, and then struck the glass with the heel of his hand.

His arm **rebounded** from the pane, his body tottering, and he knew he didn't dare strike a harder blow.

But in the security and relief of his new position, he simply smiled; with only a sheet of glass between him and the room just before him, it was not possible that there wasn't a way past it. Eyes narrowing, he thought for a few moments about what  
410 to do. Then his eyes widened, for nothing occurred to him. But still he felt calm; the trembling, he realized, had stopped. At the back of his mind there still lay the thought that once he was again in his home, he could give release to his feelings. He actually *would* lie on the floor, rolling, clenching tufts of the rug in his hands. He would literally run across the room, free to move as he liked, jumping on the floor, testing and reveling in its absolute security, letting the relief flood through him, draining the fear from his mind and body. His yearning for this was astonishingly intense, and somehow he understood that he  
420 had better keep this feeling at bay.

He took a half dollar from his pocket and struck it against the pane, but without any hope that the glass would break and with very little disappointment when it did not. After a few moments of thought he drew his leg up onto the ledge and picked loose the knot of his shoelace. He slipped off the shoe and, holding it across the instep, drew back his arm as far as he dared and struck the leather heel against the glass. The pane rattled, but he knew he'd been a long way from breaking it. His foot was cold and he slipped the shoe back on. He shouted  
430 again, experimentally, and then once more, but there was no answer.

The realization suddenly struck him that he might have to wait here till Clare came home, and for a moment the thought was funny. He could see Clare opening the front door, withdrawing her key from the lock, closing the door behind her, and then glancing up to see him crouched on the other side of the



## Notes

another window he saw the blue-gray flicker of a television screen. No more than twenty-odd yards from his back were scores of people, and if just one of them would walk idly to his window and glance out. . . . For some moments he stared over his shoulder at the lighted rectangles, waiting. But no one appeared. The man reading his paper turned a page and then continued his reading. A figure passed another of the windows and was immediately gone.

480 In the inside pocket of his jacket he found a little sheaf of papers, and he pulled one out and looked at it in the light from the living room. It was an old letter, an advertisement of some sort; his name and address, in purple ink, were on a label pasted to the envelope. Gripping one end of the envelope in his teeth, he twisted it into a tight curl. From his shirt pocket he brought out a book of matches. He didn't dare let go the casing with both hands but, with the twist of paper in his teeth, he opened the matchbook with his free hand; then he bent one of the matches in two without tearing it from the folder, its red-tipped  
490 end now touching the striking surface. With his thumb, he rubbed the red tip across the striking area.

He did it again, then again, and still again, pressing harder each time, and the match suddenly flared, burning his thumb. But he kept it alight, cupping the matchbook in his hand and shielding it with his body. He held the flame to the paper in his mouth till it caught. Then he snuffed out the match flame with his thumb and forefinger, careless of the burn, and replaced the book in his pocket. Taking the paper twist in his hand, he held it flame down, watching the flame crawl up the paper, till it flared  
500 bright. Then he held it behind him over the street, moving it from side to side, watching it over his shoulder, the flame flickering and guttering in the wind.

There were three letters in his pocket and he lighted each of them, holding each till the flame touched his hand and then dropping it to the street below. At one point, watching over his

### PLOT

Pause at line 502. How is Tom trying to solve his problem?



shoulder while the last of the letters burned, he saw the man across the street put down his paper and stand—even seeming, to Tom, to glance toward his window. But when he moved, it was only to walk across the room and disappear from sight.

510 There were a dozen coins in Tom Benecke's pocket and he dropped them, three or four at a time. But if they struck anyone or if anyone noticed their falling, no one connected them with their source, and no one glanced upward.

His arms had begun to tremble from the steady strain of clinging to his narrow perch, and he did not know what to do now and was terribly frightened. Clinging to the window strip-ping with one hand, he again searched his pockets. But now—he had left his wallet on his dresser when he'd changed clothes—

#### PREDICT

Pause at line 509. At this point in the story, what possible events could happen next?

---

---

---

---

---

---

---

---

## VOCABULARY

**irrelevantly** (i·rel'ə-vənt·lē)  
*adv.*: in a way not related to  
 the point or situation.

**incomprehensible**  
 (in·käm'prē-hen'sə-bəl) *adj.*:  
 not understandable.

## INFER

Pause at line 526. Why does  
 it matter to Tom that no one  
 would understand the yellow  
 sheet of paper?

---

---

---

---

---

---

---

---

## PREDICT

Pause at line 553. What are  
 the possible effects of Tom's  
 plan?

---

---

---

---

520 there was nothing left but the yellow sheet. It occurred to him  
**irrelevantly** that his death on the sidewalk below would be an  
 eternal mystery; the window closed—why, how, and from where  
 could he have fallen? No one would be able to identify his body  
 for a time, either—the thought was somehow unbearable and  
 increased his fear. All they'd find in his pockets would be the  
 yellow sheet. *Contents of the dead man's pockets*, he thought, *one*  
*sheet of paper bearing penciled notations—incomprehensible.*

530 He understood fully that he might actually be going to die;  
 his arms, maintaining his balance on the ledge, were trembling  
 steadily now. And it occurred to him then with all the force of a  
 revelation that, if he fell, all he was ever going to have out of life  
 he would then, abruptly, have had. Nothing, then, could ever be  
 changed; and nothing more—no least experience or pleasure—  
 could ever be added to his life. He wished, then, that he had not  
 allowed his wife to go off by herself tonight—and on similar  
 nights. He thought of all the evenings he had spent away from  
 her, working; and he regretted them. He thought wonderingly  
 of his fierce ambition and of the direction his life had taken; he  
 thought of the hours he'd spent by himself, filling the yellow  
 sheet that had brought him out here. *Contents of the dead man's*  
 540 *pockets*, he thought with sudden fierce anger, *a wasted life.*

He was simply not going to cling here till he slipped and  
 fell; he told himself that now. There was one last thing he could  
 try; he had been aware of it for some moments, refusing to think  
 about it, but now he faced it. Kneeling here on the ledge, the  
 fingertips of one hand pressed to the narrow strip of wood, he  
 could, he knew, draw his other hand back a yard perhaps, fist  
 clenched tight, doing it very slowly till he sensed the outer limit  
 of balance, then, as hard as he was able from the distance, he  
 could drive his fist forward against the glass. If it broke, his fist  
 550 smashing through, he was safe; he might cut himself badly, and  
 probably would, but with his arm inside the room, he would be  
 secure. But if the glass did not break, the rebound, flinging his  
 arm back, would topple him off the ledge. He was certain of that.

He tested his plan. The fingers of his left hand clawlike on the little stripping, he drew back his other fist until his body began teetering backward. But he had no leverage now—he could feel that there would be no force to his swing—and he moved his fist slowly forward till he rocked forward on his knees again and could sense that his swing would carry its greatest  
560 force. Glancing down, however, measuring the distance from his fist to the glass, he saw that it was less than two feet.

It occurred to him that he could raise his arm over his head, to bring it down against the glass. But, experimentally in slow motion, he knew it would be an awkward blow without the force of a driving punch, and not nearly enough to break the glass.

Facing the window, he had to drive a blow from the shoulder, he knew now, at a distance of less than two feet; and he did not know whether it would break through the heavy glass. It might; he could picture it happening, he could feel it in the nerves of  
570 his arm. And it might not; he could feel that, too—feel his fist striking this glass and being instantaneously flung back by the unbreaking pane, feel the fingers of his other hand breaking loose, nails scraping along the casing as he fell.

He waited, arm drawn back, fist balled, but in no hurry to strike; this pause, he knew, might be an extension of his life. And to live even a few seconds longer, he felt, even out here on this ledge in the night, was infinitely better than to die a moment earlier than he had to. His arm grew tired, and he brought it down and rested it.

580 Then he knew that it was time to make the attempt. He could not kneel here hesitating indefinitely till he lost all courage to act, waiting till he slipped off the ledge. Again he drew back his arm, knowing this time that he would not bring it down till he struck. His elbow protruding over Lexington Avenue far below, the fingers of his other hand pressed down bloodlessly tight against the narrow stripping, he waited, feeling the sick tenseness and terrible excitement building. It grew and

#### PREDICT

Pause at line 565. Will Tom be able to break the glass? Explain.

---

---

---

---

---

---

---

---

#### WORD STUDY

Examine the word *instantaneously* (line 571). Circle the smaller word within it that is familiar to you. Then, underline its suffix, or word ending. What does *instantaneously* mean?

---

---

---

---

#### IDENTIFY

Underline the sentence in lines 574–579 that explains why Tom hesitates.

---



## PLOT

The **climax** is the most exciting part of a story. Underline the sentence in lines 588–593 that is the climax.

## VOCABULARY

**unimpeded** (un'im·pēd'id)  
*adj.*: not blocked;  
unobstructed.

*Unimpeded* has the prefix *un-*, meaning “not.” If you remove the prefix, you have the word *impeded*, meaning “blocked; obstructed.” The Latin root *-pede-* means “foot.” *Impede* comes directly from a Latin word meaning “to hold someone by the foot.”

## INTERPRET

At the end of the story, why does Tom laugh when he sees the yellow sheet of paper fly out the window?

---

---

---

---

---

---

---

---

---

---

swelled toward the moment of action, his nerves tautening. He thought of Clare—just a wordless, yearning thought—and then  
590 drew his arm back just a bit more, fist so tight his fingers pained him, and knowing he was going to do it. Then with full power, with every last scrap of strength he could bring to bear, he shot his arm forward toward the glass, and he said “Clare!”

He heard the sound, felt the blow, felt himself falling forward, and his hand closed on the living-room curtains, the shards and fragments of glass showering onto the floor. And then, kneeling there on the ledge, an arm thrust into the room up to the shoulder, he began picking away the protruding slivers and great wedges of glass from the window frame, tossing them in  
600 onto the rug. And, as he grasped the edges of the empty window frame and climbed into his home, he was grinning in triumph.

He did not lie down on the floor or run through the apartment, as he had promised himself; even in the first few moments it seemed to him natural and normal that he should be where he was. He simply turned to his desk, pulled the crumpled yellow sheet from his pocket, and laid it down where it had been, smoothing it out; then he absently laid a pencil across it to weight it down. He shook his head wonderingly, and turned to walk toward the closet.

610 There he got out his topcoat and hat and, without waiting to put them on, opened the front door and stepped out, to go find his wife. He turned to pull the door closed and warm air from the hall rushed through the narrow opening again. As he saw the yellow paper, the pencil flying, scooped off the desk and, **unimpeded** by the glassless window, sail out into the night and out of his life, Tom Benecke burst into laughter and then closed the door behind him.